

“HOUSE ON K STREET”

MUSIC BY BERNARD HERRMANN

Analysis By
Bill Wrobel



The following is a cue rundown of Bernard Herrmann's little known

CBS-television score for the pilot show, *House on K Street*, a Sam Gallu Production. The manuscript is 11 pages in length, written in ink, held in Box 153 of the CBS Collection (Collection 072) within the UCLA Music Library Special Collections (I hand-copied the score in December 1994). It was notated on the first (title) page as being composed "April 1959." On that page was stenciled "CPN5798" which, I believe, stands for Columbia Production Number. Although the music was never listed officially in the CBS-TV Music Library Log Books, it was notated on the written score as being recorded on "X D Master 11"(presumably Library 10, Reel 11 D). Library X refers to the 1959-1960 season.

Obviously this pilot did not convince any potential buyers, so Sam Gallu produced another pilot (CPN 5841) with an actual episode title, "Last Bomber Story." The composer for that pilot was not Herrmann. Instead, Leith Stevens (known especially for his *War of the Worlds* score) did the new score that he notated as November 17, 1959. The score is located in Box 49 at UCLA, Collection 072. One of the cues he wrote (M21) is titled, "Jarrett Slugged." This is revealing because of the name "Jarrett" who is presumably the hero/main character of the series. The reference book on unsold pilots has no reference to *House on K Street*, but there is a reference (if I remember correctly) of a Jarrett of K Street. I do not remember the star, but I believe it was Dean Jagger. Although it is unusual to have two pilots of the same show, it is not unheard of. One famous example is Gene Roddenberry's *Star Trek* in which he produced a second pilot starring William Shatner instead of Jeffrey Hunter in the title role, and with a different script. That second pilot sold the series to NBC, but unfortunately the second pilot to *House on K Street* did not produce such good fortune for the producer!

Herrmann's music pretty much disappeared with the pilot. However, occasionally portions of the score were used by CBS music editor, Gene Feldman. The most noticeable example is the "One For The Angels" episode of *The Twilight Zone* starring Ed Wynn as Lew Bookman, an old street salesman trying to outwit Mr. Death. Well, the orchestral chord used to portray Mr. Death at the end of the opening scene was in fact the very first cue of *House on K Street* titled "Fade-In." Most effective! Mr. Feldman was quite talented in knowing what music to use where in episodes of CBS shows in lieu of original music.

The most frequent use (which is only several times) of a *K Street* cue was the cue, "Finale." It was used, for example, a few times in a *Rawhide* episode, "Incident of the Devil and His Due," and in a *Have Gun Will Travel* episode, "Ransom" (both episodes available for sale by Columbia House Video). In the latter *HGWT* episode, portions of a few other cues were also used, including "Stone's House" and the soli horns section of "The House." That episode can be purchased in the 4 episode vhs #15073 that starts off with the episode "Taffeta Mayor," "Lady With A Gun," and "Lazarus." Columbia House Video Library has a website site as well.

Instrumentation: 8 horns, 3 Pos (trombones), 2 tubas, Timp I and Timp II, 2 vibes, cymbals, bass drums (small and large).

HOUSE ON K STREET

“Fade-In” #1596 (M-11) C time, 4 bars, :11 duration.

The Fade-In (or "Mr. Death") chord sounds as the B min Maj 7th (B/D/F#/A#) chord but the horns, for example, play it enharmonically as B/D/Gb/Bb. Interesting that Herrmann would structure the chord in this enharmonic “mix & match” (sharps and flats) manner!

In Bar 1 only, and starting at the bottom of the cue as Herrmann laid it out, the bass drum sounds *sff* a single quarter note (positioned just below the bottom staff line), and the cymbals (in the staff above the Bass Drum) sound *ff* (fortissimo) a whole note (positioned on the second from top space on the staff). Timp II (in the staff above the cymbals) beats *f > pp* Great octave F# whole note trill roll. Timp I (in the staff above timp II) is trill (*tr*^^^^) roll on Great octave B whole note, *f > pp* (forte decrescendo pianissimo). The interval between the F# of timp I and D above (played by timp II) is the P4 (perfect 4th) interval, suggesting dominance and strength. Tuba II (on a separate staff above timp I) plays *ff* the Contra-octave B whole note tied to half note next bar *> pp* (followed by a half rest). Tuba I plays *ff > pp* Great Octave F# whole note tied to half note next bar (followed by a half rest). The interval between the notes that these two tubas play is the P5 (perfect 5th) interval, again suggesting strength and dominance and stability. Herrmann did *not* notate tuba I to play F# enharmonically as Gb (otherwise the interval between B up to Gb would be a diminished 6th (d6)).

"House on K Street"

"FADE IN"

Bernard Herrmann
April 1959

M-II (Snts) *ff* (Snts) *ff* (Snts) *ff* (Snts)

I-II *ff* *ff* *ff* *ff*

III-IV *ff* *ff* *ff* *ff*

Horns (F) *ff* *ff* *ff* *ff*

V-VI *ff* *ff* *ff* *ff*

VII-VIII *ff* *ff* *ff* *ff*

I-II *ff* *ff* *ff* *ff*

Pos *ff* *ff* *ff* *ff*

III *ff* *ff* *ff* *ff*

I *ff* *ff* *ff* *ff*

Tuba *ff* *ff* *ff* *ff*

II *ff* *ff* *ff* *ff*

I *ff* *ff* *ff* *ff*

Timp *ff* *ff* *ff* *ff*

II *ff* *ff* *ff* *ff*

Cymbals *ff* *ff* *ff* *ff*

Baso Dr. *ff* *ff* *ff* *ff*

① ② ③ ④

[Hand-copied by Bill Wroble]

Carta NO. 32
MANUSCRIPT PAPER

CBS cue# 1596
Box 153 UCLA
CBS Collection

Pos III (on a separate staff line above tuba I) plays *fff* decrescendo *pp* small octave D whole note tied to whole note in Bar 2. Pos I & II (together

on a staff above Pos III) play small octave Gb/Bb whole notes tied to whole notes next bar.

Horns are divided into four staves (VII-VIII together on one staff, V-VI on the staff above, III-V, and finally I-II on the top staff of the cue). Horns V thru VIII play small octave B/Line 1 D/Gb/Bb whole notes thru Bar 3, *sff* > *pp*, played in stopped fashion (notated with the + sign above the notes). They are silent in end Bar 4. *Sords* horns (not open and stopped as the lower horns) I thru IV play these notes as well but extended into end Bar 4, held fermata, *sff* > *ppp*. So, in a sense, "Fade-In" very soon becomes a soft "Fade-Out."

“Murder” #1597 (M-12) *Lento* in C time, 8 bars, :30. Quarter time = 60.

This cue also utilizes that B/D/Gb/Bb enharmonic chord. In Bar 1, timp II softly beats *pp* four Great octave F# quarter notes, repeated thru Bar 6 (silent in Bar 7). In Bar 2, timp I joins in beating four Great octave B quarter notes, repeated thru Bar 6 (silent in Bar 7). In Bar 3, tuba II plays *pp* Contra-octave B whole note tied to half note next bar (followed by a half rest). In this pyramiding context, tuba I joins in Bar 4 with the Great octave F# whole note *pp* tied to half note next bar (followed by a half rest).

In Bar 5, *sord* (muted) Pos III (in its own staff line) plays *pp* < Great octave register B whole note (repeated next bar). *Sords* Pos I & II play small D/F# half notes *pp* < to Eb/G half notes (repeat this pattern next bar). Tuba II now plays Contra-octave B (BB) whole note tied to whole note in Bar 6. Tuba I in Bar 6 plays Great octave F# whole note crescendo and *rall*, musically depicting the murder scene arriving in the next bar (apparently).

In Bar 7 (now *Vivo*) at the 25 second mark, *sords* horns I thru IV play *sff* that same B/D/Gb/Bb whole note chord played in the previous cue. The cymbals sound *ff* a whole note "L.V" ["laissez vibrer (Fr.) or "Lasciare vibrare"-- in effect let vibrate], and the bass drum sounds *ff* the single quarter note (followed by a quarter & half rest). After a quarter rest, stopped horns V thru VIII play that same chord as dotted half notes *sff*. Horns are silent in end Bar 8. After a half rest in Bar 7, the Pos play small octave D/Gb/Bb rinforzando half notes *sff*. Pos are silent in end Bar 8.

The House on K Street
M12
Lento (♩ = 60)
"Murder"
1597

Bernard Herrmann
April 1959

Rall----- (25) VIVO

Sords

30

Rall----- VIVO + H

Cymb

H (L.V)

H.P

After a half and quarter rest in Bar 7, the tubas play Great octave B/F# quarter notes *sff* tied to whole notes in Bar 8, held fermata. In Bar 8, the timpani play the F#/B trill whole notes forte and held fermata.

End of cue.

"Theme I & II" #1598 (M-13) *Allegro Maestoso* in C time, 11 bars, :30 duration.

Tutti horns play the motif or theme while the Pos sound forte the Great octave Bb whole note tied to dotted half notes next bar (followed by a quarter rest). Tubas play it an octave lower (Contra-octave Bb). Timp I is trill roll on Great octave Bb whole note tied to dotted half note next bar (followed by a quarter rest). Timp II does not play until Bars 3-4, as I'll indicate shortly.

All four staves or lines of the horns play the melody line on small octave A (a) acciaccatura (grace note) [written Line 1 E] up to Line 1 E [written B] rinforzando quarter note. This note is tied to the E 16th note, part of a four-note figure of 16ths E-D-E up to A (the legato mini-slur is placed above the last three notes). Repeat the quarter note/16ths figure in the same bar.

In Bar 2, the horns continue the passage on E rinforzando quarter note again tied to the E 8th to D-E 16ths (last three notes connected by respective crossbeams) up to descending rinforzando 8th notes A-G-D-small octave A [written Line 2 E-D-Line 1 B-E] up to (Bar 3) Line 1 E [written B] dotted half note (now stopped with the + sign above the note) *sfp* > *pp* (followed by a quarter rest). By the way, these E stopped notes were played only by horns I thru IV.

Meanwhile, in Bar 3, horns V thru VIII continue the "melody" line with Line 1 E rinforzando 8th played *pp*, followed by the 8th and 16th rest marks. Then they play legato ascending 16ths D-E-A down to E quarter note (stopped E tone) tied to E 16th to rising 16ths D-E-A to (Bar 4) the same figures in Bar 2, but notes stopped.

Back in Bar 3, tuba I plays *pp* the Great octave A whole note tied to dotted half next bar (followed by a quarter rest) while tuba II plays Contra-octave A. Timp II is trill roll *p* on Great octave A whole note to dotted half note in Bar 4 (timp I is silent in Bars 3-4).

In Bar 5, timp I returns to roll on Great octave F whole note tied to dotted half next bar. Also in Bar 5, the now *sords* horns I thru IV (altri horns are silent in Bars 5-6) start to play largely augmented interval chords. They play *pp* the Ab/C/E dotted quarter note chord (both horns I & III play E) to the F/Bb/D 8th note chord (Bb maj 2nd inv). Repeat same bar.

In Bar 6, they play quarter note chords Ab/C/E to A/Db/F to Ab/C/E to F/Bb/D to (Bar 7) small octave and Line 1 E quarter notes (followed by rest marks). Horns II & IV play small octave E, while horns I & III play Line 1 E [written B]. In Bar 7, horn V is solo playing initially the E stopped quarter note to (non-stopped) “3” triplet value legato 8ths D-E-G (repeat phrase same bar) to (Bar 8) the E stopped quarter note tied to triplet value E 8th to D-E triplet value 8ths up to descending 8ths A-G-D-A (these last four quarter notes are also now played by horn VI, and the final two D-A notes were also played by horns VII-VIII).

Back in Bar 7, the Pos return (I & II only) playing *pp* < *f* Great octave Bb/small octave F whole notes tied to dotted half notes next bar tied and also tied to 8th notes (followed by an 8th rest). Tubas play Contra-octave Bb (tuba II) and Great octave F (tuba I) notes in that pattern played by the Pos.

In Bar 9 (start of the three-bar Theme I end phrase), tutti horns repeat Bar 1, and then (in Bar 10) they play the first half of Bar 2 and then A-G 8ths to A 8th to G-A legato 16ths up to (end Bar 11) Line 2 D [written A] whole note *sff* held fermata (that D whole note played. After a quarter rest, horns V thru VIII play the Line 1 E/G# dotted half notes held fermata.

Meanwhile, back in Bar 9, after a quarter rest, the Pos play *ff* marcato small octave D/A/Line 1 D half notes to C/Ab/middle C quarter notes tied to

quarter notes next bar (half note value or duration) back to D/G/D half notes to C/E/C quarter notes. In Bar 11, after a quarter rest, they play *sff* the D/G#/D dotted half notes held fermata.

Back again in Bar 9, after a quarter rest, tubas play Great octave and small octave D half notes to C quarter notes tied to quarter notes next bar (half note duration) to Contra-octave and Great octave Bb half notes to A quarter notes. Then in end Bar 11, after a quarter rest, they play *sff* on Contra-octave and Great octave E dotted half notes, held fermata. Also in Bar 11, the chimes strike *ff* a whole note held fermata let vibrate. After a quarter rest, timp II is trill roll *ff* on Great octave E held fermata, while timp I is rolled on Bb.

In Theme II, the only difference is the last 3 bars. The new Bar 9 (Bar 12) is also the same as Bar 1. But Pos, after a quarter rest, play the D/A/D half notes to C/Ab/C quarter notes (not tied to next bar as in Theme I). Then, in Bar 13 (or new Bar 10) they play Bb/G/D quarter notes to A/E/C quarter notes, followed by a half rest. Then in Bar 14 (or new Bar 11), they play the D/G#/D whole note chord held fermata. That end Bar 14 is exactly the same that the Pos played in Bar 11 in “Theme I.”

In new Bar 9 (Bar 12), after a quarter rest, tubas play the Great octave and small octave D half notes to C quarter notes to (Bar 13) Bb to A quarter notes, followed by a half rest. In the final bar (Bar 14 or new Bar 11), they sound *ff* on the E whole notes held fermata. Timp on the last bar are trill rolled on E and Bb. In Bar 13, after a half rest, the chimes strike *ff* a half note. Tacet in the final bar.

In Bar 13, horns I thru IV play the second half of the old Theme I's Bar 10 phrase (A to G 8ths, etc) up to the highest D half note tied to whole note next bar, held fermata. Horns V thru VIII play as the upper horns for half of Bar 13, then half rest. In the final Bar 14, they sound the E/G# whole notes held fermata.

End of cue.

“The House” #1599 (M-14) *Lento* in C time, 25 bars, 1:29. Quarter note = 60.

"The House"

B. Hansmann

Ad lib. 1 = 60

(3) Basses (12)

C.B. Clar (6)

(3) Fags

C. Fag

1, 2 Horns (F)

3, 4

Timb

1, 2 CB

3

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

cont.

B. Hansmann

Basses

C.B. Clar

Fags

C. Fag

1, 2 Horns

3, 4

Timb

1, 2 CB

3

⑬ ⑭ ⑮ ⑯ ⑰

Hand-rewritten & modified
Bill W. Rebel
2-20-2019

Muted (*sord*) horn I initially plays the "Theme" as given earlier. We find Line 1 E quarter note played *pp* to "3" triplet value legato 8ths D-E-A. Then horn II joins in on the E quarter note with horn I and then I believe alone plays rising triplet 8ths D-E-A to (Bar 2) the E quarter note, followed by a quarter rest. Muted horn III in Bar 2 plays *pp* the E quarter tied to triplet

value E 8th to triplet values D-E 8ths up to normal value A 8th (followed by an 8th and quarter rest). Then horn I is solo playing *pp* decrescendo 8th notes A-G-D-A. Meanwhile, in Bars 1-2, timp II is trill roll *pp* on the Great octave A whole note (tied to whole note in Bar 2). Cymbals are "tacet" in this cue.

In Bars 3-4, timp I (timp II is silent in Bars 3-4) is trill roll *pp* on F Great octave whole note tied to next bar. Horns II-III-IV play (horn I plays the E 8th only, followed by rest marks) the Ab/C/E (Ab aug) dotted quarter note chord legato to the F/B/D 8th note chord (repeat same bar). In Bar 4, they play the Ab/C/E to A/Db/F (Db aug 2nd inversion) quarter note chords back to the Ab/C/E half note chord.

In Bar 5, timp II plays the A whole note roll crescendo forte. Horn I returns playing solo (and open, not muted) the Line 1 E quarter note to "3" triplet value 8ths D-E-A. Then horn II joins in with horn I to play the E quarter note tied to E 16th, part of the four-note 16th figure of E-D-E-A. Horn II plays the last three D-E-A 16ths.

In Bar 6 (:20) a new development commences. Horns I thru IV play unison Line 1 Bb [written Line 2 F] whole notes (notated as two whole notes side-by-side in each of the two top staves) *sff*. Horns V thru VIII play fortissimo stopped quarter notes Line 1 D/F# to Db/F to the middle C/E [written G/B] quarter notes tied to (Bar 7) quarter notes (for horns VII-VIII) but dotted half notes for horns V-VI (followed by a quarter rest), fading decrescendo *ppp*.

In Bar 7, timp I is trill roll *p > pp* on Great octave Bb whole note thru Bar 10. After a half rest in Bar 7, muted horns I thru III begin to play a half note chord passage. Now: It is exactly here that you hear this section of the cue in the *Have Gun Will Travel* episode "Ransom" near the end of the show. Here scar-faced Sutton and the lady talk behind a boulder as the soli sords horns play a soft passage. Actually, mid-bar 7 thru 16 are played, cut to Bars 21 thru 24.

So we find sords horns I thru III playing *pp* the C maj (middle C/E/G) half note chord to (Bar 8) the Bb augmented (Bb/D/F#) half note triad to the C maj 2nd inv (G/E/C) half note chord. Then, in Bar 9, a return to the Bb aug half note chord to the C maj 2nd inv chord tied to half notes next bar

(followed by a half rest). These chords are all placed under the legato umbrella.

In Bar 10, after a half rest, sords horns V-VI-VII take over the passage playing the C maj half note chord to (Bar 11) the Bb min (Bb/Db/F) half note triad to the C maj 2nd inv to (Bar 12) the Bb min to C maj 2nd in tied to half notes next bar (followed by a half rest).

In Bar 13, after a half rest, horns I thru III play the C maj half note chord to (Bar 14) the Bb aug down to C maj 2nd inv half note chords.

In Bar 15, horns V thru VII play the Bb aug chord to the C maj 2nd inv half note chord tied to whole notes next bar.

Bars 17-20 = Bars 1-4.

In Bar 21, horns V thru VII play *pp* the Bb maj 2nd inv (small octave F/Bb/Line 1 D) quarter note chord to the Ab aug (Ab/middle C/E) dotted half note chord. In Bar 22, horns I thru III play the same chords.

In Bar 23, horns V thru VII play Db aug 2nd inv (A/Line 1 Db/F) quarter note chord back to Ab/C/E dotted half note chord. The upper horns play the same in the next bar.

In Bar 25, horns V thru VII conclude on the A/Db/F whole note chord, held fermata.

End of cue.

“Microscope” 1600 (M-15) C meter, 4 bars, 12 seconds.
Instrumentation: 2 vibraphones only, played by "soft mallets."

Vibe I starts off with the very soft *ppp* strike on the minor 3rd interval dyad quarter notes Line 1 Bb/Line 2 Db played 4X in Bar 1. Then it plays four G/B quarter note dyads (major 3rd interval) in Bar 2. It repeats Bar 1 in Bar 3. In Bar 4 it strikes the G/B whole notes (let vibrate), held fermata.

After an 8th rest in Bar 1, Vibe I answers the soft strike of Vibe II with the Line 2 register E/G quarter notes (minor 3rd interval), struck two more times. Then it strikes the dyad as an 8th note dyad tied to 8th notes

Handwritten musical score for three pieces:

- M15 "Microscope" 1600**: Vibraphones, *ppp* (Soft mallets), 12 $\frac{1}{3}$.
- M16 "The Findings" 1601**: Vibraphones, *ppp*, 19.
- M21 "The Pencil" 1602**: *Moderato (♩=60)*, Horns (1-2, 3-4, 5-6, 7-8, 9-12), Sordis, Tubas (1, 2), 07.

next bar (quarter note value or duration). Then vibe I plays three Gb/Bb quarter note dyads (major 3rd interval) in response to Vibe II's G/B dyads. Then it strikes it as 8th notes tied to next bar, then back to three E/G quarter notes to 8ths tied to Bar 4, then back up to Line 2 Gb/Bb dotted half notes held fermata.

End of cue.

"The Findings" #1601 (M-16) C time, 5 bars, :19. Essentially the same cue but extended a bar so that the last bar has Vibe I playing Line 2 E/G notes held fermata, and Vibe II the Bb/Line 2 Db.

"The Pencil" #1602 (M-21) 3/4 meter, 3 bars, :07.

Essentially this is a middle tag just before a commercial break. The stopped horns I thru IV play again the familiar B/D/Gb/Bb dotted half note chord *sffp* to (Bar 2) the Bb acciaccatura to Gb/Bb dotted half note dyad *sff* (not stopped).

In Bar 1, the vibes ("hard mallets") play *sff* the B/D/Gb/Bb dotted half note chord divided between them as dyads (vibe II plays Line 1 B/Line 2 D, and vibe I plays Line 2 Gb/Bb).

In Bar 2, horns V thru VIII play that chord in stopped fashion. After a quarter rest, the Pos play *sff* small octave D/Gb/Bb half notes. After a half rest, the tubas play *sff* Contra-octave B/Great octave F# quarter notes.

In Bar 3, timps are soli. Timp II beats the four-note ruff of three Great octave F# grace (32nd) notes to F quarter note *rinforzando*, *crescendo sff* (followed by two quarter rests). Timp I plays the pattern on Great octave B.

End of cue.

“The Victim” 1603 (M-22) *Lento* in C time, 14 bars, 1:04.

Vibe II plays *ppp* (soft mallets) Line 2 C whole note trill roll thru next bar, and then C# thru Bar 4. Vibe I plays Line 2 Db whole note tied to next bar, and then D thru Bar 4. Both intervals are the dissonant minor 2nd (m2) intervals (C/Db and C#/D).

Stopped horns V & VI play *pp* the middle C [written G] whole note. After a quarter rest, muted horns I & II play *pp* < > unison Line 1 G [written Line 2 D] quarter note to quarter notes F#/Ab and then back to unison G quarter note. In Bar 2, stopped horns VII & VIII play *pp* the C whole note. After a quarter rest, sords horns III & IV repeat the G to F#/A back to G quarter notes (as played the previous bar by horns I & II).

In Bar 3, horns V & VI play the middle C# whole note in stopped tone. After a quarter rest, horns I & II play the unison Ab quarter notes to dyad G/A, then back to Ab. In Bar 4, horns VII & VIII the stopped C# whole note. After a quarter rest, horns III & IV play the same Ab to G/A to G quarter notes.

Bars 5-6 = Bars 1-2. The horns are tacet to the end of the cue.

In Bar 7, timp II plays (or rather was originally written but later was *deleted*) the Great octave F# four-note ruff of three grace notes to F# 8th (followed by rest marks), *pp* < *f*. Repeat next bar. Timp I plays it on B (but also deleted). Pos play *pp* < > the Great octave Bb/small octave D/Bb half notes to small octave C/Eb/B half notes. Repeat next bar. Tubas play the Contra-octave B/Great octave F# to C/G half notes (repeated next bar). Combined, the second half note chord is that of the C min Maj 7th (C/Eb/G/B).

In Bar 9, the Pos play the Eb/G/Line 1 D half notes to D/F#/C# half notes. Repeat next bar. Tubas play Eb/Cb to D/Bb, repeated next bar.

Bars 11-12 = Bars 7-8.

In Bar 13, Pos I plays Line 1 D whole note tied to whole note next bar, held fermata. Pos III plays small octave D whole note tied to next bar,

M23 "Stone's House" 1604

(49) (59) 1x60 (Lento) (11)

held fermata. Pos II plays small octave Bb to A half notes to (Bar 14) Ab whole note held fermata.

Tubas play Contra-octave and Great octave F# to F half notes to (Bar 14) E whole notes.

End of cue.

"Stone's House" 1604 (M-23) *Lento* in C time, 13 bars, :44.
Quarter note =60.

Dynamic cue, and one used in the "Ransom" episode of HGWT right after the night scene when at daybreak Paladin and the others race off into the rocky terrain. However, the music editor used various isolated bars in this sequence, and in a later scene, others bars.



The opening bars follow the same pattern as the opening bars of the previous cue, except that the vibes are not used. Stopped horns I & II play *sfp* > small octave and Line 1 Bb [written Line 1 F and Line 2 F] whole notes. After a quarter rest, horns V & VI play Line 1 F [written Line 2 C] to E [written Line 1 B] back to F quarter notes, *p* < > . Horns VII & VIII play these notes an octave lower.

In Bar 2, horns III & IV play *sfp* > small octave A and Line 1 A [written Lines 1 & 2 E] whole notes in stopped fashion. After a quarter rest, horns V & VI play quarter notes Fb-Eb-Fb [written Line 2 Cb-Line 1 Bb-Line 2 Cb] while horns VII & VIII play them an octave lower).

In Bar 3 (now 3/4 meter), stopped horns I & II play small octave and Line 1 Ab dotted half notes *sfp*. After a quarter rest, horns V & VI play Line 1 Eb to D quarter notes (horns VII & VIII play them an octave lower).

In Bar 4, *sords* Pos are soli playing G (small octave G for I & II; Great octave G for III) half notes legato to Ab quarter notes, *sfp* < .

In Bar 5 (return to C time), tubas are now soli playing *f* < > a different one-bar pattern. Tuba I plays Great octave G to Ab quarter notes to G half note, while tuba II plays Great octave C to Db quarter notes to C half note.

In Bar 6, the timp begin a steady rhythmic pattern, played by hard mallets. Timp II beats *rinforzando* Great octave F# quarter note to *rinforzando* G quarter note, then back to F# to G again. Repeat thru Bar 11.

Handwritten musical score for a brass band. The score includes parts for Basses (1, 2; 3, 4), Flutes (1, 2; 3, 4), Trombones (I; II), and Tubas (1, 2; 3, 4). The score is written on a system of staves with various musical notations, including notes, rests, and dynamic markings. A red note at the bottom of the page reads: "Extend-repeat modified by Bill W. Rebel 3-18-2019".

In Bar 7, now open (not sords) all Pos play *fff* Great octave F# rinforzando 8th note (followed by an 8th rest) to G 8th rinforzando note (followed by an 8th rest). Repeat same bar, and repeat next bar. Tubas repeat Bar 5 (G to Ab quarters to G half note).

In Bar 8, the now open horns V thru VIII also play rinforzando 8th notes as the Pos, but reversed; that is, after an 8th rest, they play small octave C [written G] 8th (followed by another 8th rest) to Db. Repeat same bar.

In Bar 9, Pos also now play that reversed pattern. So we find, after an 8th rest, small octave D rinforzando 8th played 4 X in that bar (an 8th rest before each note), repeated next bar. Horns I thru IV play descending quarter notes very low Great octave and small octave Bb-A-Ab (followed by a quarter rest). After a quarter rest in that bar, horns V thru VIII play (see horns I-II) unison descending quarter notes small octave A-Ab-G (G on the 4th beat, not played by the upper horns). Tubas play fortissimo descending quarter notes Contra-octave and Great octave Bb-A-Ab, followed by a quarter rest.

In Bar 10, horns I thru IV play unison low quarter notes small octave C-Bb-A (followed by a quarter rest). Altri horns are silent. Tubas play descending quarter notes C-Bb-A-Ab.

In Bar 11, the timps are soli playing that same rhythmic pattern for the last time.

In Bar 12, horns V thru VIII play *sff* unison Great octave Bb [written small octave F] whole notes tied to quarter notes next bar (followed by rest marks). Horns I thru IV playing the conclusion phrase forte. Horns III-IV play the E/C dotted quarter note to E/C triplet 16ths up to Bb/G quarter note dyad to A/F# quarter notes to (Bar 13) C/A half notes to the Db half note (horn IV solo in that line), held fermata.

Horns I & II follow the same pattern but starting on small octave G/middle C dotted quarter notes to same “3” triplet value 16ths up Eb/G to D/F# quarter note dyads. In end Bar 13, horn I plays Line 1 A [written Line 2 E] to Ab half notes, the Ab decrescendo and held fermata. Horn II play the F half note (followed by a half rest).

End of cue.

“The Newspaper” 1605 (M-31) C time, 6 bars, :19. Quarter note = 60. Instrumentation: tubas and timpani only.

Timps play fortissimo the exact same rhythmic pattern given in the previous cue, Bars 7 thru 11, but here only thru Bar 2. In Bar 2, tuba II plays a rising to falling half note passage of Great octave C to Db to (Bar 3) Eb to D to (Bar 4) Db back to C, < *f* > (crescendo to forte then decrescendo). Tuba I plays half notes Great octave G to Ab to (Bar 3) Bb to A to (Bar 4) Ab back to G. As in tuba II, a short phrase curve line is over the first two notes, then a longer phrase/legato line over the final four half notes.

In Bar 5 (:13), the timps are soli, lowered volume dynamic to *p* (piano). Timp I is trill roll on small octave C half note to Db half note to (Bar 6) C whole note, held fermata. After a quarter rest, timp II is trill roll on Great octave F# half note to G quarter tied to quarter next bar (half note value) to F# half note again, held fermata.

End of cue.

"The Shack" 1606(M-32) *Lento* in C time, 26 bars, 1:39. The horns are soli thru Bar 8, then "tacet al fine."

What we find here is a familiar pyramid overlapping ascent pattern that Herrmann was fond of (eg., the beginning of the "Mushroom Forest" cue in *Journey To The Center of the Earth*). Sord horn IV plays *pp* small octave A [written Line 1 E] whole note tied to dotted half note next bar (followed by a quarter rest). After a quarter rest in Bar 1, muted horn III plays *pp* Line 1 E [written B] dotted half note tied to whole note next bar. After a half rest in Bar 1, muted horn II plays *pp* Line 1 Db half note tied to whole note next bar. After a half & quarter rest in Bar 1, muted horn I plays *pp* Line 1 Ab [written Line 2 Eb] quarter note tied to whole note next bar.

In Bar 2, open and stopped horns VIII up to V play the same notes as in Bar 1 (played by horns IV thru I) but not tied to next bar.

In Bar 3, the upper muted horns play the same pattern as in Bars 1-2 (ties to Bar 4) but on small octave Bb whole note (horn IV); Line 1 F dotted half note (horn III); D half note (horn II); A dotted quarter note tied to whole note next bar (horn I). Combined they sound the Bb maj 7th. In Bar 4, horns VIII up to V play the pattern, but again open and stopped and without the ties to next bar.

In Bar 5, upper horns play the pattern as Ab-Eb-C-G which combined sounds as the C maj 7th, though spaced apart (not even in a standard inversion) for a particular sonority effect. In the next bar, lower open-stopped horns repeat it but without the ties to next bar.

In Bar 7, upper sords horns play the pattern on ascending G-D-B-F# (G maj 7th sound). And in Bar 8, the lower horns repeat (as given). Horns are henceforth *tacet al fine* (silent to end).

In Bar 9, the now-familiar rhythmic pattern is again played by the timps and bass drums. Bass drums start first. B.D. II (large) plays *pp* four quarter notes (positioned just below the bottom staff line), repeated thru Bar 16. After an 8th rest, bass drum I (small) beats *pp* an 8th note (positioned on the second space from the bottom), played as such 4X per bar, and repeated thru Bar 16.

In Bar 11, the timpani join in on the rhythm. Timp II beats *pp* four Great octave F# quarter notes, repeated next bar, and then four G quarter notes in Bars 13-14, then F# -G-F#-G in Bar 15 (repeated next bar). After an 8th rest in Bar 11, timp I beats *pp* small octave C 8th played 4 X and repeated next bar. In Bar 13, it's on Db, repeated next bar. In Bars 15-16, C-Db-C-Db 8ths. Timps and bass drums are silent from Bars 17 thru 23.

In Bar 17, tuba II plays *pp* < > Great octave C to Db quarter notes to C half (repeat next bar). Tuba I plays Great octave G to Ab quarter notes to G half note (repeated next bar).

In Bar 19, tuba II plays Db to C half notes; tuba I plays Ab to G half notes.

In Bar 20, muted Pos play *mp* > small octave C dotted half note (followed by a quarter rest). Repeat thru Bar 23. After a quarter rest, the tubas respond *p* > with descending quarter notes Contra-octave and Great

octave Ab-G-F#. In Bar 21, after a quarter rest, they play descending quarter notes G-F#-F. In Bar 21, after a quarter rest, Bb-Ab-G. In Bar 23, after a quarter rest, they play Ab-G-F#.

Timpani and bass drums return soli to end of cue. Bass drums each play four 8th notes (separated by 8th rests) thru next bar to (Bar 26) the solitary 8ths followed by rest marks. The passage starts *pp* crescendo to *sff*.

Meanwhile, timp I is trill roll *pp* on small octave C to Db whole notes (repeated next bar) to (Bar 26) the rinforzando C 8th *sff*. After a quarter rest in Bar 24, timp II is trill roll *pp* crescendo on Great octave F# half note to G quarter tied to quarter next bar (half note value) back to F# half to G quarter to (Bar 26) F# quarter rinforzando *sff*.

End of cue.

“The Chase” #1607 (M-33) C time, 29 bars, 1:19.

Eight stopped horns (each of the 4 staves or lines) play small octave and Line 1 D [written small octave A and Line 1 A] dotted half note *sff* > (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 1, tubas play *sff* Contra-octave and Great octave rinforzando Bb dotted 8ths down (tuba I) and up (tuba II) to the Great octave D 16ths to the E half notes. Repeat next bar.

In Bar 3, the Pos play *sfp* < the Ab min (Great octave Ab/small octave Cb/Eb) whole note chord up to (Bar 4) the small octave E min (E/G/B) acciaccatura (grace note) chord to E min whole note chord *sff*. After a quarter rest in Bar 4, timp II is trill roll *sfp* crescendo on Great octave G dotted half note; timp I is rolled on small octave Db. Then, in Bar 5, timp II beats forte rinforzando quarter notes Great octave F#-G-F#-G, while timp I beats small octave C-Db-C-Db.

In Bar 6, tuba II plays fortissimo Great octave C to Db (with a slur-phrase curve line above) quarter notes, repeated same bar. Tuba I plays Great octave G-Ab-G-Ab.

In Bar 7, timp II beats forte rinforzando quarter notes Great octave G-F#-G-F# while timp I beats small octave Db-C-Db-C.

M33 1607 The Chase

Allegro 120 = 120

In Bar 8, tuba II plays quarter notes Db-C-Db-C while tuba I plays Ab-G-Ab-G.

In Bar 9, timp II beats F#-G-F#-G while timp I C-Db-C-Db. Two bass drums now join in beating, after an 8th rest, an 8th note (playing that pattern 4 X per bar thru Bar 11).

In Bar 10, tuba II plays Great octave C to Db-C to Db, while tuba I plays *ff* Great octave G-Ab-G-Ab. Repeat next bar.

We come to a new development (the actual chase) starting in Bar 12 (:42), *Allegro* (quarter note = 120). Horns I-II play *sff* four Line 1D 16ths (this figure is connected by two crossbeams) to stand alone D 8th followed by an 8th rest. Repeat pattern same bar, and repeat next two bars. Horns III-IV play the same pattern but on notes C a major 2nd interval below the D of the upper horns.

After a quarter rest, horns V-VI play Line 1 D-D-D-D 16ths to D 8th (followed by an 8th rest) to D-D-D-D 16ths to (Bar 13) D 8th (followed by 8th rest), continuing the pattern.

In Bar 13, Pos play *sff* rinforzando small octave D/F#/G# 8th notes (followed by an 8th rest) then another such rinforzando 8th chord followed by an 8th rest and a half rest. In Bar 14, the Pos play two such 8th triads (followed by an 8th rest) then another such triad (followed by a half rest).

In Bar 15, horns I & II play Eb-Eb-Eb-Eb 16ths to Eb 8th (followed by an 8th rest). Repeat same bar and thru Bar 17. Horns III & IV play it on Db. Horns V & VI play the Eb 8th (with 8th rest) to four Eb 16ths to Eb 8th (8th rest) to four Eb 16ths. Repeat thru Bar 17. Horns VII-VIII play this pattern on Db.

In Bar 16, Pos play D#/F#/A rinforzando 8th (followed by 8th rest) to another such chord (followed by an 8th and half rest). In Bar 17, two rinforzando 16th chords (8th rest) 16th chord (half rest).

In Bar 18, horns I & II play its pattern on D; horns III-IV on C. Then in Bar 19, Eb for I & II, Db for III-IV. Repeat next two bars. Horns V thru VIII repeat their own patterns on the same notes. In Bar 18, Pos play D/F#/G# 8th chord (followed by two 8th rests) then two 8th chords (followed by an 8th and quarter rest). In Bar 19, same pattern but on D#/F#/A.

In Bar 20, Pos play D/F#/G# 8th chord (8th rest) another such 8th chord (followed by 8th-quarter-8th rests) then another 8th chord. In Bar 21, same pattern but on D#/F#/A triad.

In Bar 22, horns I & II play a new pattern of 4 D 16ths followed by a quarter rest, then another figure of four D 16ths followed by a quarter rest. Repeat next 3 bars. Horns III-IV on C. Horns V thru VIII play response figures on the 2nd & 4th beats. So, after a quarter rest, horns V-VI play four Eb 16ths (followed by a quarter rest on the 3rd beat) then another Eb 16th figure. Horns VII-VIII play that pattern on Db. Repeat thru Bar 25.

In Bar 22, Pos play, after an 8th rest, rinforzando D/F#/G# 8th triad to the Eb/F#/A 8th triad, followed by an 8th rest. Repeat pattern same bar.

In Bar 23, Pos play a new pattern of the D/F#/G 8th triad to Eb/F#/A triad (followed by an 8th rest) then same two triads (followed by an 8th rest) then again same two triads.

In Bar 24, Pos play D/F#/G# triad (followed by 8th rest) then another such triad (followed by an 8th and half rest).

In Bar 25, Pos continue on two small octave Eb/F#/A 8th triads (followed by a quarter and half rest).

In Bar 26, the horns play their respective Db/Eb/C/D 16ths figures (rinforzando on the first 16th of each figure) played 4X per bar, repeated next bar. Pos play the D/F#/G# to Eb/F#/A 8th triads (followed by a quarter and half rest). In Bar 27, pos play D/F#/G to Eb/F#/A back to D/F#/G# 8th triads (followed by the 8th and half rests).

In Bar 28, horns play unison D 16th (followed by rest marks). Pos play *sff* the D whole notes (Line 1 D for Pos I; small octave for II & III) tied to whole notes next bar, held fermata. After a quarter rest, the tubas repeat Bar 1, but the E half note is tied to whole note next bar, held fermata. End of cue.

“The Jacket” #1608 (M-34) *Lento* in C time, 16 bars, 1:14. Horns are tacet in this cue.

Tubas are soli in the first two bars. Tuba II plays *f* < > Great octave C to Db quarter notes back to C half note to (Bar 2) Gb down to C half notes. Tuba I plays Great octave G to Ab quarter notes back to G half note up to (Bar 2) small octave Db down to G (G) half notes.

In Bar 3 (:10), muted trombone III plays *p* small octave Gb whole note (repeated next bar). Muted trombones I & II play small octave Eb/Bb to D/Cb quarter notes back to Eb/Bb half notes (repeat next bar).

Bars 5-6 = Bars 1-2 (except it is piano dynamic, not forte).

In Bar 7 (now 3/4 time) Pos III plays small octave G dotted half note (repeated next bar). Pos II plays crescendo-decrescendo the small octave Eb

Both

1608

34 "The Jacket"

Hrs (Hrnt) Solo

Pos

Timp I

Timp II

Vibraphone

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quarter note to D half note, while Pos I plays Bb quarter note up to middle Cb half note. Repeat next bar except that the half notes are held fermata.

In Bar 9 (:38), back to C meter, the vibes are soli for two bars playing alternating quarter notes, a pattern that has showed considerable recurrence in this score. Vibe II strikes softly *pp* (soft mallets) and "L.V" quarter note dyad Bb/Db down to F/A, then repeat same bar, and repeat next bar. Vibe I softly strikes F/A (a") quarter note dyad down to Eb/Gb, repeated same bar & next bar.

Starting in Bar 11, the timps are soli to end of cue. Timp II beats forte *rinforzando* quarter notes F#-G-F#-G to (Bar 12) F# to G half note trill rolls. Repeat next two bars. In Bar 15, F#-G-F#-G quarter notes. The final bar has it beating the F# quarter note *rinforzando sff* (followed by rest marks).

Timp I in Bar 11, after an 8th rest, plays small octave C *rinforzando* 8th (followed by an 8th rest) then the Db 8th. Repeat pattern in the same bar. In Bar 12, C to Db half note trill rolls, < >. Repeat next two bars. In Bar 15,

it now plays quarter notes C-Db-C-Db to (Bar 16) C rinforzando quarter note.

End of cue.

“The Fight” #1609 (M-35) *Allegro Feroce* in C time. 44 bars, 1:41.

Highly energetic cue rhythmically in terms of varied patterns. Timp II beats (I believe forte if not fortissimo) Great octave F#-G 8ths rinforzando (followed by a quarter rest), and repeat same bar, to (Bar 2) quarter notes rinforzando F#-G-F#-G. Timp I plays small octave C-Db 8ths (followed by a quarter rest), and repeat same bar, to (Bar 2), after an 8th rest, C 8th note (then 8th rest) to Db 8th. Repeat same bar.

In Bar 1, after a quarter rest, Vibe II strikes sff the Bb/Db half note dyad down to the F/A (a') quarter note dyad tied to quarter notes next bar, then back up to Bb/Db half note dyad (followed by a quarter rest). Repeat this two-bar pattern thru Bar 26.

In Bar 3, timp II strikes rinforzando 8th notes F#-G-F# (followed by an 8th rest). Repeat same bar. Timp I beats C-Db-C rinforzando 8ths (followed by an 8th rest), repeated same bar.

Bar 4 = Bar 2.

In Bars 5 thru 6, the same patterns of Bars 1 thru 3 are played, but in reverse motion. So, for instance, timp II beats G-F# 8ths rinforzando (followed by a quarter rest), repeat same bar, to (Bar 6) quarter notes G-F#-G-F#. Etc.

In Bar 8, timp I now beats quarter notes Db-C-Db-C, while timp II below plays response 8th note beats G to F#, G to F# after each an 8th rest.

In Bars 9-10, timp II = 5 & 6. In Bar 9, timp I plays C-Db 8ths (followed by a quarter rest), repeated same bar [contrary motion to timp II]. Then, in Bar 10, 8th notes C-Db-C (then 8th rest), repeated same bar [again, contrary motion to timp II].

In Bar 11, timp I beats quarter notes Db-C-Db-C to (Bar 12) C-Db-C-Db. After an 8th rest in Bar 11, timp II beats F# 8th(then 8th rest) to G 8th

M35 *Allegro Feroce* "The Fight" 1609

(repeat pattern same bar) to (Bar 12) G to F# 8th after respective 8th rests. The mix of patterns continue thru Bar 26.

Back in Bar 5, tubas begin a four-bar progression of half notes, continuing thru Bar 12. Pos join in Bars 9 thru 16. Horns join in Bar 13 thru 24.

In Bar 5, tubas play *ff* (tuba II 8 basso lower) Contra-octave and Great octave [tuba II is written Great octave register but with the 8 lower placed underneath the notes] F# to G half notes to (Bar 6) Ab to G up to (Bar 7) Db down to E (E) half notes up to (Bar 8) Ab down to C (C) half notes [last C note is unison Great octave register]. Each four-note (two bar) phrase is under the slur-legato curve line.

In Bar 9, tubas continue Great octave and small octave C half notes to Db to (Bar 10) D to Db to (Bar 11) G down to Contra-octave and Great octave Bb up to (Bar 12) D down to F# half notes. Tubas are silent next 4 bars (Bars 13-16).

Handwritten musical score for a brass band. The score is written on ten staves, with measures numbered 1 through 26. The parts include Cornet 1, Vibraphone, Horns 1-4, Positives, Tubas, and Trombones. The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The bottom of the page includes the text "PARCHMENT BRAND No. 219 - 24 Lines", "Printed in U.S.A.", and "Belwin Inc. New York, U.S.A."

In Bar 9, Pos join in fortissimo on unison Great octave F# to G half notes to (Bar 10) Ab to G up to (Bar 11) Db down to E up to (Bar 12) Ab up to small octave C.

In Bar 13, Pos play that C to Db to (Bar 14) D to Db up to (Bar 15) G down to Bb up to (Bar 16) D down to Great octave F#. Pos are silent in Bars 17 thru 20.

Horns V thru VIII join in on that pattern starting in Bar 13. We find small octave F# to G half notes to (Bar 14) Ab back to G. Then up to Db in Bar 15 down to Eb up to (Bar 16) Ab down to C.

In Bar 17, horns I thru IV join with the lower horns. They play *fff* the exact same pattern as the lower horns in the previous four bars [just as the Pos in Bars 9-12 played the same notes as the tubas in Bars 5-8]. Meanwhile, horns V thru VIII play (starting in Bar 17) middle C to Db to (Bar 18) D to Db, etc. Tubas also return in Bar 17, F# to G to (Bar 18) Ab to G, etc (as before). Etc.

Handwritten musical score for a brass band. The score includes staves for Horns (Hr), Trombones (Tuba), Timpani (Timp), and Basses (Bass). The tempo markings are 110 Più Mosso (-1=120), 116, 120, 128, and 136. The score is divided into measures, with some measures containing handwritten notes like 'M36', 'Final', and '1610ps'. The bottom section of the score is marked 'Lento (N=60)'.

Skipping to Bar 27, horns play *sfz* < the Ab min (Ab/Cb/Eb) whole note chord [horns V thru VIII play small octave Ab; horns III-IV play middle Cb; horns I-II play Line 1 Eb] to (Bar 28) the stopped E min (E/G/B) whole note chord *sfz*. In Bar 29, vibes strike Bb/Db/F/A whole notes as the tubas play quarter notes Contra-octave and Great C-Db-C-Db (repeated thru Bar 31). Timp II beats F#-G-F#-G thru Bar 31. Timp I beats, after an 8th rest, C (8th rest) Db, repeated pattern.

In Bar 32, sords Pos are soli for two bars playing *sfz* < that Ab min (Ab/Cb/Eb) whole note chord down to (Bar 33) E min (E/G/B) whole note chord fortissimo. Then upper horns play 8th note interspersed with 8th rests again (C to Db) followed in Bar 35 with the lower horns play stopped 8th notes C-Db-C (8th rest) repeated same bar. Etc.

The cue seems to end on what looks like the Eb min 9 #11th (Eb/Gb/Bb/Db/F/A), although it's probably just a mix of triads, played in a pyramid effect fashion. In Bar 42, tubas play octave apart the Bb whole notes tied to next bar. Pos play Db/F/A whole notes tied to next bar. After a

half rest, horns V thru VIII play Eb/Gb half notes tied to whole notes next bar. In Bar 43, upper horns play Bb/Db/F/A whole notes, rall. In the final bar (Bar 44) timps are soli. Timp II beats two dyad 16ths Great octave F#/G rinforzando; timp I beats small octave C/D.

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“Finale” #1610 (M-36) *Lento* in C time, 7 bars, :26.

As given earlier, this cue was used in its entirety in a few *Rawhide* and *HGWT* episodes that are verified. For example, in the *Rawhide* episode “Incident of the Devil & His Due,” the Performance Analysis sheets (cue sheets) list the use of this particular cue in designation #15 for 27 seconds, and then again in designation #38 (again used for 27 seconds). Since the music to *House on K Street* was recorded and placed in the CBS Music Library, but never officially listed in the Log Sheets for repeated “stock music” use, only a few isolated examples of its use are known. Usually over-sized LP transcription discs of “official” reuse music were used, so I



suspect that the music to K Street was never converted to transcription disc format but kept in magnetic tape storage. Gene Feldman (music editor) probably took advantage of using the music here and there as long as the tapes were immediately available for use. After about a year of the recording, no known use of these cues were detected (so far). On another note, I researched a tiny part of the just available Deed of Gift # 2 (CBS) materials at UCLA on June 20, 2003. In Box #1788 (Recording Log Documentation), a note in the Library X Master 11 section indicates that *The House on K Street* tapes were not there. Either the tapes were briefly used and not placed back in the right place, or (less likely) the tapes were (let's say) "taken." I don't know. Hopefully I will over time find the tapes, but this seems unlikely. At least the written score exists and is easily accessible for future new recording --but once again I rather doubt if any producer would invest in recording this obscure television work by Herrmann (I hope I am proved wrong!).

"The Finale" lends itself quite well as a closing tag, or as a middle tag before a commercial break. Timp I is *pp* trill roll on the Bb whole note tied to next bar. Tubas play *p* Contra-octave and Great octave Bb whole notes tied to half notes next bar (followed by a half rest). Pos play *pp* < the half note chord ascent legato thru Bar 2, then legato in Bars 3-4, and then in Bars 5-6. So we find in Bar 1 the small octave Db augmented or Db/F/A half note chord to the Eb min (Eb/Cb/Eb) chord to (Bar 2) the F min (F/Ab/middle C) to F# min (F#/A/C#) half note chords.

In Bar 3, timp II takes over the trill roll on Great octave F whole note thru next bar. Tubas play *p* Contra-octave and Great octave F whole notes tied to half notes next bar (followed by a half rest). Pos continue the chord ascent. Pos I & II combined upper line (staff) is now notated on the "K" tenor clef (middle C located on the normally F line or 4th from bottom). So we find Pos playing the small octave Eb min to F min (F/Ab/C) half note chords to (Bar 4) F# min (F#/A/C#) to A min (A/C/E). Horns V & VI play (according to my hand-copied notes, but I wonder if all lower horns V thru VIII played?) *p* < half note dyads small octave Gb/Bb to Ab/middle C to (Bar 4) A/C# to C/E.

In Bar 5, timp I returns with the *pp* < roll of the Great octave Bb whole note tied to half note in Bar 6. Tubas repeat Bars 1-2 on Bb, *p* < *ff*.

Pos play *mf* the Ab min (Ab/middle Cb/Eb) to A min half note chords to (Bar 6) the Bb min (Bb/Db/F) half note chord, followed by a half rest. Horns I & II (perhaps also III & IV?) join with the lower horns, playing *mf* < *sff* the same Pos progression (Ab min-A min-Bb min) but finish off Bar 6 with the triumphant D min (D/F/A) *rinforzando* half note chord tied to whole notes next bar. After a half rest in Bar 6, the cymbals crash a half note fortissimo (positioned just above the top line of the staff), and the vib strikes *sff* the D min half note chord (let vibrate). Pos return in Bar 7 (back to bass clef for I & II) on unison small octave D whole notes *sff*. Tubas play *sff* on unison Great octave D whole notes. Timp II is trill roll on small octave D. End of (very dramatic finale) cue!

"Closing Theme" #1611(M-37) *Allegro Maestoso* in C time. 23 bars, 1 minute (I believe). This cue is virtually identical to the "Theme I" cue (# 1598) thru Bar 10. In Bar 11, horns I thru IV play Line 2 D [written

A] *rinforzando* dotted half note (followed by quarter rest). After a quarter rest, lower horns play *ff* unison Line 1 C stopped quarter note to triplet 8ths Bb-C-D to C stopped quarter note again to (Bar 12) Bb-C-D triplet to C dotted 8th to Bb 16th figure to C half note.

After a quarter rest in Bar 11, Pos play forte the Ab major 1st inversion (small octave C/Eb/Ab) dotted half note chord tied to half notes next bar decrescendo (followed by half rests). Tubas play (after a quarter rest) Contra-octave and Great octave Ab dotted half notes tied to half notes in Bar 12.

In Bar 13, top staff horns take over. After a quarter rest, they play *mp* rising stopped triplet 8th notes Bb-C-D to C stopped quarter, back to same triplet to (Bar 14) C dotted 8th to Bb 16th stopped to stopped middle C half note (followed by quarter rest). Pos play *mp* decrescendo Bb/D/Ab whole notes tied to quarter notes next bar (followed by a half rest) while tubas play the Bb/F dyad. Combined it sounds the Bb dominant 7th (Bb/D/F/A). Then it plays the C/D/F# quarter note chord tied o whole notes in Bar 15. Tubas play D/A. Combined, it sounds the D Dom 7th (D/F#/A/C).

In Bar 15, lower horns return (now *sords*) playing *p* that Bb-C-D triplet 8ths to C quarter to Db-C-D triplet to C dotted 8th to Bb 16th to (Bar 16) C quarter (the "open" indication is notated after that note to signify following bars). The upper horns play *pp* crescendo the C dotted quarter to Bb 8th played twice to (Bar 17) a repeat of Bar 9-10 (like in Theme I).

In Bar 19, upper and lower horns play *rinforzando* quarter highest notes C down to A up to D half note *sff* tied to quarter note next bar (followed by rests). Cymbals crash on that half note of the horns.

In Bar 20, Pos play *sff* the Ab maj 2nd inv (Eb/Ab/C) quarter note chord to the D/F#/D dotted half notes. Tubas play octave apart Ab quarter to A dotted half note, so combined the half note chord is the D maj (D/F#/A).

In Bar 21, horns play *rinforzando* the same as in the previous two bars, but an octave lower. Pos in Bar 22 play Eb/Ab/C *rinforzando* quarter note chord (Ab maj 2nd inv) to D maj 1st inv (F#/A/D) quarter note chord *rinforzando* to the Bb maj 2nd inv (F/Bb/D) half note chord *rinforzando* to (Bar 23) *sff* the D maj 1st inversion or F#/A/Line 1 D whole note chord held fermata. Tubas play Contra-octave and Great octave Ab to A quarter notes to Bb half notes to (end Bar 23) Great octave D/A whole notes.

In Bar 23, horns play unison small octave low D whole notes *sff* held fermata. Timps are rolled on Great octave A/small octave D whole notes held fermata. Cymbals crash fortissimo. End of cue and end of score.

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Completed Sunday, May 13, 2001 9 am PDT

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Revised PDF & Expanded Version completed Wednesday, Nov 5, 2003 at 10:05 pm

October 2006:

Now: Last Thursday in the mail I received a mysterious package (no sender attached to it) with a vhs-video within. I put it in my VCR and discovered that it was the second pilot for the proposed CBS series, *Jarrett of K Street*. The music was by Leith Stevens but the opening and end titles were composed by Bernard Herrmann. Here's the post I submitted to Talking Herrmann:

"I just had the good fortune of finally being able to see the second of two pilots of the proposed series, JARRETT OF K STREET, produced by CBS and Gallu Productions in 1959. This second pilot was composed by Leith Stevens (dated by Leith on November 17, 1959) whereas the first pilot was composed by Herrmann (dated April 1959). Unfortunately I still haven't seen this first pilot that Herrmann titled in his score, "House on K Street."

Fortunately you can still hear Herrmann's music in the second pilot. The end credits showcard states, "Main and End Theme--Bernard Herrmann." The "Closing Theme" utilizes Bars 1-2 (skipping 3-8), then Bars 9-23 (end Bar 23 on the score). Stevens' score (located in Box 49 at UCLA in the CBS Collection) temporarily borrows from the theme composed by Herrmann. I have several cue titles but cannot find my notes at this moment, but I named them in a blog or even here in the Talking Herrmann archives.

This second episode is titled in the score as the "Last Bomber Story." The score also referred to "House" (not "Jarrett") of K Street, so the producers obviously decided to change the title of the proposed series in post-production. The episode opens in the office of the Air Ministry in Canada where Atley Dunston (played by Kent Smith) is fist-angry about the discovery of a Canadian WWII bomb that disappeared in 1944 and suddenly appears in a desert, practically intact. Dunston wants to know why

the government is not investigating it faster. So the Air Ministry invites Dr. Morgan Jarrett (played by action-figure Dean Jagger!) to snoop into the matter. His assistant is the lovely Claire Madison (played by Lori March).

After the Air Ministry scene, we come to the official opening credits of the show where we view quaint buildings in (I believe) the Georgetown area of Washington, D.C. The announcer then states, "CBS Films in association with Gallu Productions present Dean Jagger, starring as Dr. Morgan Jarrett, internationally known criminalist {not criminologist}, consultant to local, state, federal, and foreign law enforcement establishments, whose practice is conducted in Washington, D.C., and is known professionally as "Jarrett of K Street." During that announcement we see Dean Jagger in the late fall or winter period (bare trees) coming out of his place and walks out into the street. The Theme lasts from 1:17 to 1:51 in the pilot. The closing theme starts at 25:07.

Then we see the Air Ministry official (Mr. Parkhurst played by Ned Wever) in Ottawa showing Jarrett and his lovely (and young!) assistant to that mysterious bomber that was lost 16 years ago with only two survivors who bailed out. One survivor is blind Hugh Purvis (played by Don Gordon). The other survivor is Gunnerson (played by Wally Cassell) who was murdered shortly after Jarrett asked him questions. The episode was directed and produced by Sam Gallu, written by Frank Waldman.

I can see why the series never made it. It was pretty dull! I wonder what the first pilot was like. Some of the cue titles sound interesting: "Murder," "The House," "Microscope," "The Pencil," "Stone's House," "The Shack," and "The Fight." Incidentally there was a microscope in the second pilot. I guess this was Jarrett's trademark scene where he bends over a microscope investigating murder or mystery evidence. In a sense, it's like a "CSI--Washington, D.C.!" It's not alien abduction as in CLOSE ENCOUNTERS but a humdrum murder investigation. You can probably guess who the murderer was since there's only a handful of stars."

The culprit is actually Mr. Dunstan, aka the co-pilot of the bomber who sabotaged the plane for gain who later took on the new identity of Mr. Dunstan.

<https://www.youtube.com/watch?v=NrMWdNpA4Cg> [House on K Street video]

Talking Herrmann: HOUSE ON K STREET cues

The image below is my own personal research hand-copy of some of the initial cues of this pilot show for CBS fifty years ago! There is actually a rare video collector's copy (call it "Collector's Item!") of one of the pilots--the second one titled "Last Bomber Story." I discussed it in my rundown. Only the Main and Ending titles by Herrmann are in that episode.

As I wrote in my rundown on the score:

quote: The following is a cue rundown of Bernard Herrmann's little known CBS-television score for the pilot show, House on K Street, a Sam Gallu Production. The manuscript is 11 pages in length, written in ink, held in Box 153 of the CBS Collection (Collection 072) within the UCLA Music Library Special Collections (I hand-copied the score in December 1994). It was notated on the first (title) page as being composed "April 1959." On that page was stenciled "CPN5798" which, I believe, stands for Columbia Production Number. Although the music was never listed officially in the CBS-TV Music Library Log Books, it was notated on the written score as being recorded on "X D Master 11"(presumably Library 10, Reel 11 D). Library X refers to the 1959-1960 season.

Obviously this pilot did not convince any potential buyers, so Sam Gallu produced another pilot (CPN 5841) with an actual episode title, "Last Bomber Story." The composer for that pilot was not Herrmann. Instead, Leith Stevens (known especially for his War of the Worlds score) did the new score that he notated as November 17, 1959. The score is located in Box 49 at UCLA, Collection 072. One of the cues he Wrote (M21) is titled, "Jarrett Slugged." This is revealing because of the name "Jarrett" who is presumably the hero/main character of the series. The reference book on unsold pilots has no reference to House on K Street, but there is a reference(if I remember correctly)of a Jarrett of K Street. I do not remember the star, but I believe it was Dean Jagger. Although it is unusual to have two pilots of the same show, it is not unheard of. One famous example is Gene Roddenberry's Star Trek in which he produced a second pilot starring William Shatner instead of Jeffrey Hunter in the title role, and with a different script. That second pilot sold the series to NBC, but

unfortunately thesecond pilot to House on K Street did not produce such good fortune for the producer!

Herrmann's music pretty much disappeared with the pilot. However, occasionally portions of the score were used by CBS music editor, Gene Feldman. The most noticeable example is the "One For The Angels" episode of The Twilight Zone starring Ed Wynn as Lew Bookman, an old street salesman trying to outwit Mr. Death. Well, the orchestral chord used to portray Mr. Death at the end of the opening scene was in fact the very first cue of House on K Street titled "Fade-In." Most effective! Mr. Feldman was quite talented in knowing what music to use where in episodes of CBS shows in lieu of original music.

The most frequent use (which is only several times) of a K Street cue was the cue, "Finale." It was used, for example, a few times in a Rawhide episode, "Incident of the Devil and His Due," and in a Have Gun Will Travel episode, "Ransom"(both episodes available for sale by Columbia House Video). In the latter HGWT episode, portions of a few other cues were also used, including "Stone's House" and the soli horns section of "The House." That episode can be purchased in the 4 episode vhs #15073 that starts off with the episode "Taffeta Mayor," "Lady With A Gun," and "Lazarus." Columbia House Video Library has a website site as well.

Instrumentation: 8 horns, 3 Pos (trombones), 2 tubas, Timp I and Timp II, 2 vibes, cymbals, bass drums (small and large).

Next from House on K Street is "The Shack" cue, CBS cue # 1606. Unfortunately I never heard this music. If a music editor ever synched it in some CBS show episode (like HGWT or Gunsmoke) I never heard it. Besides, the score was supposed to be "Restricted--not in Library X"). The music for this episode was not supposed to be routinely used in needle-dropping clips as "stock" transcription disc music for CBS shows--although it did occur at least once in a Have Gun, Will Travel episode, several Twilight Zone episodes for the "Mr. Death" music, and so forth.

I like the classic Herrmann layering approach in the opening of this cue. He did this a lot, such as the opening of the Mushroom Forest cue in JTTCOTE.

{Image <http://img39.imageshack.us/img39/4233/img0004cal.jpg>}

<http://img39.imageshack.us/img39/4233/img0004cal.jpg>

talkingherrmann mailing list

Talking Herrmann: HOUSE ON K STREET cues

Reply by: Bill Wrobel

Next image is my research hand-copy of "Stone's House." "Stone's House"
1604 (M-23) Lento in C time, 13 bars, :44. Quarter note =60.

Dynamic cue, and one used in the "Ransom" episode of HGWT right after the night scene when at daybreak Paladin and the others race off into the rocky terrain. However, the music editor used various isolated bars in this sequence, and in a later scene, others bars. Although fragmented because of the strange editing, it sounded very exciting to me!